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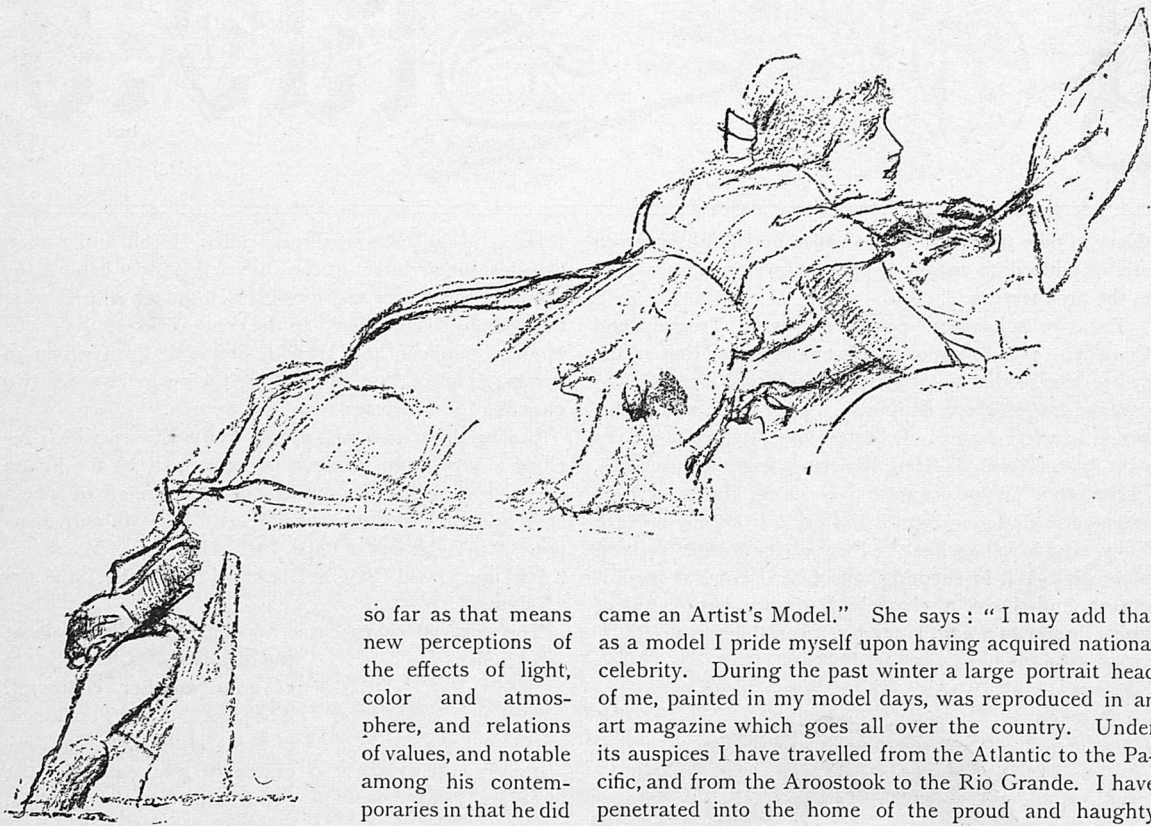
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so far as that means new perceptions of the effects of light, color and atmosphere, and relations of values, and notable among his contemporaries in that he did not find it necessary to sacrifice the ideal in order to attain the real. His work in the Opera House foyer will be his best monument.

EDITH SCANNELL.

OUR popular contributor, Miss Edith Scannell, whose charming painting "Marguerites" (reproduced on a smaller scale than the original) is given as a supplement to the present number of the magazine, is a young Englishwoman, who lives very quietly with her mother and sister in the London suburb of West Kensington. Her first instruction in art was under M. Jacquand, in Paris, and, after having been two years in his studio, she sent a small picture, "Bible-reading in Switzerland in the Eighteenth Century," to the Royal Academy in London, which was hung. She afterward studied in Florence, Rome and Pisa, under Bellucci, Bompiani and Lanfredini, and for a short time at the Slade School in London. Miss Scannell has exhibited many times in the principal exhibitions in London and the provinces, as well as in Italy and Belgium, her favorite subjects being children, whom she paints "con amore." Her early sketch-books—begun long before she had any idea of following art as a profession—are filled with portraits of little playfellows and friends, or illustrations of scenes in various story-books. It was a glimpse of these, showing a rare degree of naïveté and freshness, that induced the editor of The Art Amateur to enlist the young lady's services as a contributor to the magazine. Since the appearance of her "outline sketches" in our pages Miss Scannell has had several offers from American publishers to illustrate children's books. She has done some excellent work of the kind in England, but the hard condition was in most cases imposed on her that her name should not appear. There is no such ungenerous restriction, we believe, in her later commissions of the kind. Marcus Ward brings out this year "Pets and Playmates," with pictures by her, and T. Fisher Unwin, of London, and Roberts Brothers, of Boston, publish "In the Time of Roses," with pictures from her pencil, and the letter-press by her elder sister, who wrote "Sylvia's Daughters," noticed in these columns about a year ago. Since opening her studio in West Kensington, Miss Scannell has painted many portraits, mostly of children, which, good as they are, promise greater excellence with the growing facility of technic which may be confidently expected with increased experience.

ALTHOUGH its identity was not disclosed at the time of publication, every figure-painter in New York recognized at once the charming features of Miss Charlotte Adams in the colored portrait study by Mr. Carroll Beckwith which was reproduced in The Art Amateur in December, 1885. The lady now lets out the secret in the current number of Lippincott's Magazine, to which she contributes an interesting sketch entitled, "How I be-

came an Artist's Model." She says: "I may add that as a model I pride myself upon having acquired national celebrity. During the past winter a large portrait head of me, painted in my model days, was reproduced in an art magazine which goes all over the country. Under its auspices I have travelled from the Atlantic to the Pacific, and from the Aroostook to the Rio Grande. I have penetrated into the home of the proud and haughty bondholder and into that of the equally proud and haughty retail liner. As full instructions for copying the head in oils accompanied the plate, I am painfully conscious that misguided young women in all sections of these United States are now trying their 'prentice hands upon me. When my left ear burns I know that my charms are being disparaged—say, in Texas or Oregon—by some vicious-minded female. When my right ear tingles sharply, I feel that compliments are being showered upon my counterfeit presentment by some awfully nice young man (I should prefer him to be English) on a cattle-ranch or in a mining-camp. When I think of all the Prussian blue and Vandyck brown that are being wasted at this moment on my bonnet-strings and my front hair, I feel that the dealers in artists' materials owe me a commission." It may gratify Miss Adams to learn that she quickly went "out of print," proving one of the most popular subjects given in these columns for the brush of the ambitious amateur. Recently Miss Adams became editor of the American department of Cassell's Magazine of Art, a post she will doubtless fill with credit.

#### TALKS WITH ARTISTS.

##### I.—THE LIFE CLASS.

"SIXTY is the largest number of students that can satisfactorily study from one model," said Mr. L. E. Wilmarth, the instructor of the life class in the Academy of Design. "In an ordinary room not more than thirty can be accommodated, and that, in my opinion, is a large enough class.

"These are usually placed in three rows. The first row should be not less than twelve feet from the model. A full-length figure can't be drawn at less distance. These should sit in a circle on low chairs. We generally saw the legs off to suit ourselves. The portfolios then rest on the backs of other chairs. Sometimes the students sit astride their chairs and rest the portfolios on the backs. This will do well enough for the boys.

"The second now sit on chairs of ordinary height and rest their portfolios on the chair-backs of the first row. The third row stand and work at easels. And I have known even a fourth row in an emergency, work, standing on chairs wherever they could get a view between easels.

"The lighting of the room is, of course, most important. For day work there should be a large, high side-light. North light is, of course, preferable on account of its steadiness. The bottom of the light should not be less than six feet from the floor. For night work there should be a powerful burner that will throw a concentrated light on the model. This should be hung about six feet away

from and two feet above the head of the model. The heat of such a light is intense, and it must not interfere with the comfort of the model.

"For the students there must be another set of lights arranged around the circle and placed as low down as the easels will permit—say seven feet from the floor. These lights must be so shielded that they will reflect down on the class. Not a ray should strike the model, as you can understand it would have all the confusing results of a cross light."

"Which do you advise, study by gas or daylight?"

"A beginner finds it easier to study at night. The light is more powerful and the shadows stronger and better defined. But the results of study by daylight are better. There is necessity for closer, finer observation in the diffused light of day and the results are more subtle. Of course in drawing with color daylight is preferable, as it is hard to distinguish colors at night. For that reason night work is usually confined to black and white."

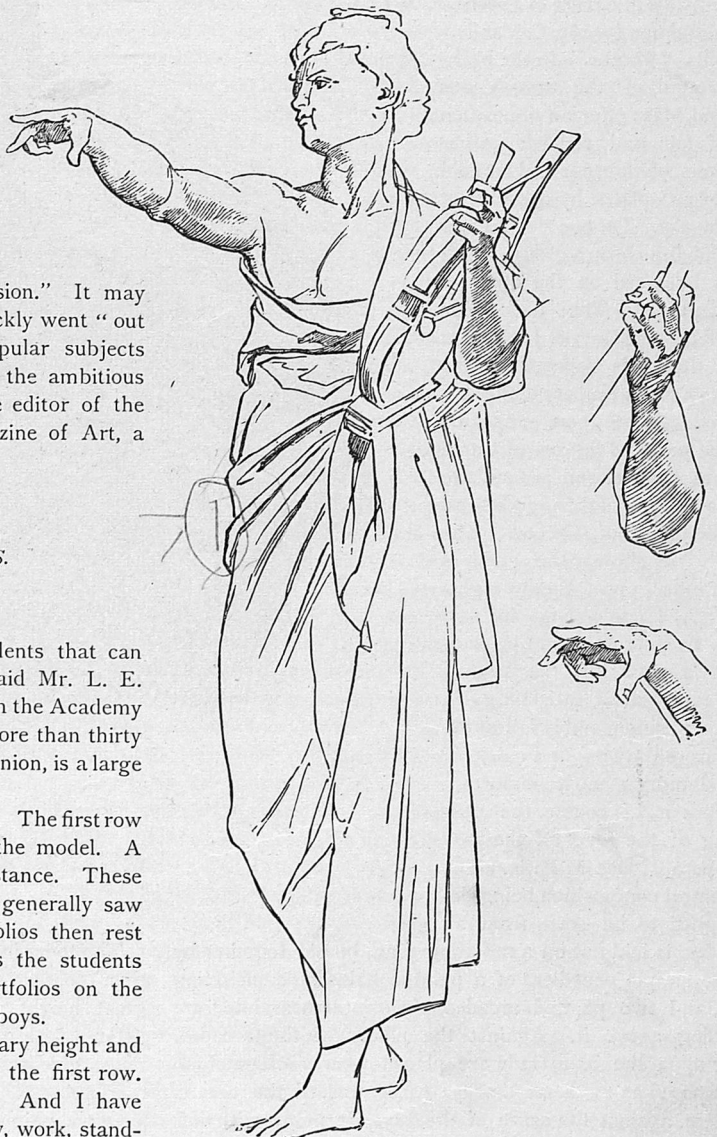
"Would you advise beginners whether by day or night to use black and white?"

"Yes, and to keep using black and white. In the Paris ateliers a student works years in crayon and charcoal before he touches color. But we can't do that here."

"Why?"

"In the first place we are too impatient a people, too insistent on results. In the second place our students begin too late in life to afford long preparation for a career. In Paris a boy will begin his artistic studies at fourteen. This gives him years for preparatory work. Here, rarely or never a student begins to draw seriously at sixteen. Most often he is over twenty.

"But to continue. The properties of a life class are few but they are very important. The first thing necessary is a revolving stand—like that of a sculptor, but lower and larger—that can be moved from one part of the room to another. This should be about eighteen inches



"HESIOD." SKETCH BY PAUL BAUDRY FOR HIS "POETES CIVILISATEURS."

high, in any case so that the model may be easily seen from every part of the room. In many of the foreign schools the floor is inclined downward toward the model, who stands on the throne, as it is called, and this is an admirable arrangement.

"There should also be some means of attaching a rope to the ceiling to keep the model in poses—of lifting, for example. For the same reason there should be a posing pole. In holding out the arm in this fashion it is impossible to retain the pose for any time. But it becomes easy with a posing pole. The pole can be marked where it passes through the hand and the next time the exact pose can be resumed with ease. There should also be wedges for the heel when the foot rests on the toe, and various sized boxes for raising the foot in other positions. This is not an imposing array of properties, but they are essential."

"Of course in respect to difficulties there must be gradations of pose. How would you advise a class of novices to select the pose?"

"An upright pose is the easiest, and, of course, one without muscular action. In fact all the world over violent action is avoided. In the first place the pose should be arranged to afford a number of interesting views, and these are necessarily limited. The best plan is to take suggestions from the antique, and I will mention the Antinous as a favorite and suitable pose. What are known as academic poses are all derived from the Greek sculptures. These experience has demonstrated to be the most suitable. They not only offer the best number of views, but they are easily resumed, and the student is not inspired to try and get action, when there are so many other difficulties to be mastered first."

"How long should a pose be kept?"

"A week. This, in Paris, gives to the day classes thirty hours' work. A séance there is five hours long—from seven to twelve, or from half-past seven to half-past twelve according to the season. Our hours are not so severe. The men's classes at the Academy of Design work twenty hours, and the women work fifteen hours, or three hours for five days in the week."

"How would you divide the time of the séance?"

"Here, again, our methods are milder. In Paris the model usually poses one hour and rests fifteen minutes, and I have known them to pose two hours without coming down from the throne. There the models are trained and prefer that distribution of time. Here a trained model will pose for three-quarters of an hour and rest one quarter. But the usual pose with the usual model is twenty minutes long with five minutes' rest. As the model grows more accustomed he prefers to lengthen the time of posing and reposing."

"What should be the temperature of the room?"

"That, too, should rest with the model. Some models require a very warm room, others prefer a lower temperature. The first are usually beginners. Eighty degrees is as high as students can ever stand. As models grow more experienced they like cooler rooms, and I have known old models not to want the room warmer than that desired by other people."

"Of course a certain etiquette is observed?"

"Every class should have a monitor. It is the monitor's place to pose the model, and at each séance to see that the same pose is resumed. During the séance a model is very apt to fall out of pose. When this is observed by a student he should address himself to the monitor. In fact all remarks concerning the model should be made to the monitor. You can imagine how confusing it would be to the model to have the different

members of the class calling out warnings and reproof. If the model is a novice the class should be very lenient and allow him or her to rest often; in assuring the comfort of the model the class assures at the same time its own."

#### FRUIT-PAINTING IN OILS.

##### II.—TREATMENT OF PINEAPPLES, ORANGES, LEMONS, BANANAS, AND APPLES.

WITHIN the present generation a new school of art has been introduced known as the "Impressionist School," whose founder and grand master was J. B. C. Corot. The distinguishing characteristic of this school is, not so much a new method of handling and manipulating color, as it is a new way of looking at and interpreting nature; for this way of seeing naturally sug-

hope to give more than an impression of what the eye surveys; but this remark doubtless applied exclusively to landscape.

In speaking of minute finish, it is not my wish to be understood as advocating the overdone, vapid work of Blaise des Goffe, or any of that school, but rather the manner and style of St. Jean, than whom a greater painter of fruit and flowers never lived. In his work we have grand breadth, brilliancy, harmony, quality and "high finish" all combined. I do not mean to under-rate the abilities of Blaise des Goffe. He is a true and a great artist in his specialty, which is the imitation of hard substances—objects in metal, stone, porcelain, glass, etc.—but when he paints fruit he fails, because his manner and technique remain unchanged, the same exact, minute and laborious touch is painfully present. His grapes become garnets and sapphires. His oranges, lemons, apples, etc., colored marble. Now, I contend

that both extremes are bad; a happy medium or blending of the two is what is needed in fruit-painting in order to attain success. I would impress upon the young painter the great importance of quality in a picture—that is, the proper rendering of different surfaces. This requires a highly-trained and subtle touch—a rare accomplishment, though practice will achieve it.

Another indispensable requirement is to keep your colors pure, your tints and tones clean, free from defilement. The highest value of a fruit picture—that which gives it its greatest charm—is its sentiment of color, and the richer and more brilliant we make it, provided always harmony is not violated, the better for its success.

In this period of invention and discovery, when we have such a greatly increased list of pigments of every variety of color and hue to select from, it seems like presumption to advise the use of any special set of colors to the exclusion of others with which the same effects could be produced. We have learned by experience, however, that many of the most fascinating of our lately introduced pigments are dangerous, and should, if possible, be discarded altogether. Some are fugitive, others in mixing deteriorate and even destroy the brilliancy and lustre of well-known durable colors. The artist cannot afford the time required to analyze chemically every color in order to make sure of its trustworthy or vicious properties, as the case may be; we therefore, in

our enthusiasm for the beauty of a new pigment, are liable to be led into error, and then we sorely lament our haste and indiscretion. It is of the utmost importance to avoid the amalgamation of colors as much as possible, except in the case of those which time and experience have taught us will affiliate and remain unchanged.

In painting pineapples, for instance, I find the following list to comprise all the colors really necessary: Light cadmium, orange ditto, Chinese vermilion, Indian red, burnt Sienna and light zinobor green. For the top or leaves, light and deep zinobor green, yellow ochre, burnt Sienna, raw umber and Vandyck brown. The successful rendering of a pineapple is difficult of accomplishment and requires very skilful and intelligent treatment. Simply to draw the curved lines which deeply mark its surface, making them cross each other at the proper distance and angle, and with, what might be termed, a regular irregularity, is of itself no easy matter. Then the coloring, so as to give the pecul-



PORTRAIT SKETCH OF Mlle. D. . . . BY PAUL BAUDRY.

gests and necessitates the technique practised. I can readily understand the importance and value of this innovation as applied to landscape where we have various plains of distance to contend with—where the eye naturally rejects minutiae and revels in the enjoyment of masses, but when we attempt to apply it to subjects near the eye and contracted to a narrow sphere, such as portraiture and still-life, where scrupulousness is so important, the result is nothing but shadowy forms devoid of intelligent workmanship. The devotees of this new school, in their enthusiasm, seem to forget this fact, or, at least, ignore it. I have seen many attempts to paint fruit in this manner, all of which, in my judgment, were failures. Breadth and the perfect rapport of tone are the foundation-stones of the Impressionist school, and no one questions their paramount importance; but is it not possible to retain these qualities and yet give all the minutiae and finish which a near object suggests? Corot's maxim was, that human life was too brief to